THE KINEMATOGRAPH AND LANTERN WEEKLY.

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Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

Our Agents.

The increasing demand for our journal has necessitated the appointment of agents in various parts of Great Britain where readers can always depend on obtaining copies as soon after publication as carriage will allow. We want agents in every town, and shall be glad of the names of those who will take up the agency. Operators on tour should note the addresses.

LONDON.

Southwell, 27, Ivy Lane, E.C.
Brett, 5, Pilgrim Street, E.C.
London & Suburban Publishing Co., 9-10, St. Bride's Avenue, E.C.
Vickers, George. Angel Court, 175, Strand, W.C.
Hughes & Son, 59, Fenchurch Street, E.C.
Wilkie, E W., 114, Maygrove Road, W. Hampstead, N.W
Band of Hope Union, 59, Old Bailey, E.C.
Walturdaw Co., 3, Dane Street, High Holborn, W.C.
Butcher & Sons, Camera House, Farringdon Avenue, E.C.
Vitagraph Co. 10, Cecil Court, Charing Cross Road, W.C.
The Gaumont Co., 5-6, Sherwood Street, Piccadilly Circus, W
Hepworth Ltd., 15-17, Cecil Court, Charing Cross, W.C
Chas. Urban Trading Co., Urbanora House, Wardour Street, W.
Williamson & Co, 27, Cecil Court
Cinematograph Syndicate, 23, Cecil Court
Service Co., 292, High Holborn, W.C.
Beck, J. & H., 68, Cornhill, E.C.
Artograph Co., 8, New Compton Street, Charing Cross Road, W.C.
Wales.—Greenland & Co., 50, High Street, Newport, Mon.
Sheffield.—Redfern & Co., 53, Surrey Street,
Manchester.—Amateur Photo Depot, 71 Oxford Road
Bristol.—F. Bromhead. 1, Regent Street, Clifton
,, —Duncombe, 5, St. Augustines Parade
Liverpool.—Auber & Son, 73, Lord Street
,, F. Lloyd, 15, Lord Street
Reading.—Henry Lewis, 37, London Street
Brighton.—Original Cinematograph Co., 203, Western Road
Norwich.—A. E. Priest, 21a, Prince of Wales Road
Belfast.—W. E. Mayne, 3, Donegall Square West
Huddersfield.—H. H. Luther, Tyler's Chambers, Market Walk
Birmingham.—R. J. Moss & Sons, 98, Snow Hill
Derby.—H. B. Hurst, 22-3, Saddlergate
Aberdeen.—McKenzie Fraser. 13, Regent Quay
Salisbury.—E. Baker, 86, Fisherton Street
Southport—J. R. Cave. M.R.S., 52. Nevill Street
Swansea.—Sidney Durk, 80, Upper Aberdyberthi Street.
Dublin.—J. T. Jameson and Co., Advertising Agents 9-10, Cape Street.
,, Irish Animated Photo. Co., 9-10, Cape Street.
Rhyl.—A. Cheetham, 12, Queen Street.

Special Agents for Australia—
Harrington & Co., Ltd., 286, George St., Sydney.

Our Helps and Hints. Owing to pressure on ou space, we have been obliged to omit for several weeks running our Helps and Hints page, but we are endeavouring to made provision for its consecutive appearance in the future. This section of our paper has proved an unqualified success and there are signs that operators and exhibitors are appreciating our efforts in this direction. We must ask the indulgence of our many readers who have lately sent in queries for answers, some of which entail not only expert consideration but an amount of research before we can give what seems to us to be answers of a really serviceable nature. One correspondent alone sends us no less than ten questions to answer. Well, we welcome such letters, but when they contain posers, as in the present instance, correspondents must not expect to find answers in the issue following receipt of their queries. Questions of a commercial and urgent nature we shall, of course, endeavour to make reply to immediately, but matters of a technical nature must await their turn and space.

Hints from Readers. Although we are prepared to answer all queries to the best of our ability, we wish to include in our "Helps and Hints" pages, any suggestions that readers have to make themselves, and which they have in practice found useful. Whilst in conversation with Mr. Beard the other day, that gentleman threw out the following suggestion, which may be taken as a fair specimen of the kind of hints we are seeking—

To ascertain the Degree of Steadiness in a Projector. Many complaints are made from time to time by exhibitors, who think the unsteadiness of their pictures are due to the projector, when in such cases the origin of the trouble can be traced elsewhere. The film may be at fault, the original picture may have been taken with an unsteady camera, positives printed in an unsteady

TRADE CARDS.

One Guinea for 52 Insertions

KINEMATOGRAPH CAMERA MAKERS.

The Gaumont Coy., Chrono House, Sherwood Street and Denman Street, Piccadilly Circus, W.

Beardsley & Son, Importers of Bioscopes and Films, 89, Manchester Street, Christchurch, New Zealand.

Charles Urban Trading Co., Urbanora House, 89-91, Wardour Street, Shaftesbury Avenue, W.C.

KINEMATOGRAPH FILM MAKERS.

Cricks & Martin, London Road, Mitcham.

The Gaumont Coy., Chrono House, Sherwood Street and Denman Street, Piccadilly Circus, W.

Charles Urban Trading Co., Urbanora House, 89-91, Wardour Street, Shaftesbury Avenue, W.C.

LANTERNISTS.

Phillips, Edmund, Claremont Studio, Mumbles, R.S.O., Glam.

Hogg, A. R., Trinity Street, Belfast.

LIVING PICTURE ENTERTAINERS.

Morris, William V., 34 Grand Parade, Cork.

Wade & Son's Bioscope & Lifescope Co., 177, Walworth Road, Near Elephant & Castle. Exhibitions to suit all Classes. Prices to meet all Emergencies. By the Hour, Half-hour or Week by special arrangement. 60,000 Lantern Slides on Hire at 6d. per dozen. Electric or Lime.

Empire Bioscope Co., South Africa. London Representative — Ellis Friedlander, 37 Mecklenburgh Square, W.C.

Lightning Travels Co. (F. O. Seyd), "Tivoli" Tourist Station, Strand, W.C.

Macqueen, J. A., Scottish International Picture Co., 9 Great Hamilton Street, Glasgow.

Tivoli Airship Co., 65 Strand, W.C.

Alfred West's "Our Navy," Polytechnic, Regent Street W., and 95, Mortimer Street, W,

Waller Jeffs, ("New Century Pictures"), Curzon Hall Offices, Birmingham.

MAKERS OF LANTERNS & PROJECTORS.

T. J. Doggett, 65, Turnmill Street, Farringdon Road, London, E.C. Also Metal Workers.

ROBERT RIGBY, Premier Works, Hatton Garden, London, E.C.

Charles Urban Trading Co., Ltd., Urbanora House, 89-91, Wardour Street, Shaftesbury Avenue, W.C.

Edison Manufacturing Co., Ltd., 25, Clerkenwell Rd., E.C.

The Gaumont Coy., Chrono House, Sherwood Street, and Denman Street, Piccadilly Circus, W.

R. R. Beard, 10 Trafalgar Road, Old Kent Road, S.E.

MISCELLANEOUS ADS.

6d. per line (10 words).

Three insertions for price of two.

SITUATIONS VACANT.

WANTED Operator for dark room to print and develop Cinematograph films Apply, stating experience and salary, to West's Our Navy, Ltd. The Anchorage, Villiers Road, Southsea.

WANTED Experienced Operator, accustomed to a two hours show, also direct and alternating current, all voltages. Permancey for good reliable man. Apply personally or letter, Monday and Tuesday next.—Excelsior Picture Co., Town Hall, Burton-upon-Trent.

EXPERT OPERATOR with own Kinematograph and good selection of films, required immediately to travel with Lecturer. State experience and lowest weekly Salary.—E. M., c/o Kinematograph Weekly, 11, Tottenham Street, London, W.

SITUATIONS WANTED.

OPERATOR Disengaged, Experienced Lime, Electric, both currents, age 30, 6 years reference.—E. Matson, 97 Bride Street, Barnsbury, London, N.

FILMS FOR SALE AND WANTED.

TYLER'S Weekly Clearance List of Films. Great bargains free on receipt of post card. **Walter Tyler, Ltd.,** 48, Waterloo Road, London, S.E.

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road, Glasgow.

WANTED FILMS. Trip Through Palestine (Urban's); His One Friend (Urban's); His Daughter's Voice (Urban's); Children's Reformatory (Pathé's). Must be in good condition and cheap, also send on approval to Corn Exchange, Melton Mowbray, till Saturday, after, Boro' Hall, Stafford, till April 4th W. Stewart, Poole's Myriorama Co.

SLIDES FOR SALE AND WANTED.

SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

APPARATUS FOR SALE AND WANTED.

OPERATING Boxes, portable, sheet steel, asbestos lined, by our new process, self-closing door, automatic shutter, with our patent Fireman's release, guarantee pass Liverpool regulations.—White & Son, 22 Brook's Alley, Liverpool.

WANTED a Good Whole-plate Camera and Outfit—all movements—wide angle lens, focal plane shutter, etc., must be by best maker. Would exchange Gaumont's Chrono Projector and Lantern in perfect condition.—Maxclif, 12, St. Albans Road, Highgate Road, N.

WHAT OFFERS for a perfectly new Projector by Kamm & Co. Has only once been used, with arc lamp and resistance, quantity of films and slides. Bargain to a showman commencing. Would take easy terms if required.—Apply first instance, T.R., Box 80, Kine Weekly, Tottenham St., W.

SECOND-HAND CAMERAS and PHOTOGRAPHIC PLANT.—Several good Camera Outfits, also Perforators, Printers, Developing Troughs and accessories State requirements. Full particulars on application.—Walturdaw, Limited, 2 & 3, Dean Street, Holborn.

MISCELLANEOUS.

A FEW bound volumes (No. 1 and 2) of The Optical Lantern and Kinematograph Journal. Contain many useful and interesting articles. Price 3s. 6d. each post free from the Office of the Kinematograph and Lantern Weekly, Tottenham Street, W.

There are a few back numbers

OF THE

Kinematograph & Lantern Weekly

To be obtained at the offices—

FULL OF USEFUL INFORMATION

manner; or the perforating machine may be at fault. The positive test, Mr. Beard thinks, may be made by punching a hole in the centre of the film (one hole to each picture space) at the same time at which the perforations are punched. If such a strip of film is passed through the projector, and the image on the screen closely scrutinised, it will not be difficult to detect any false movements of the image of the punched hole. If the mechanism of the projector is without fault, then there will be absolute superposition of succeeding images of the holes with rock steadiness. If now a positive film is passed through the projector and unsteadiness persists, it is evident the film is at fault and not the machine. We consider this an excellent suggestion, and hope readers who have similar ideas will not fail to post them on to us for publication.

Topical Pars.

Lantern Lectures of the Week.

Delivered at	Subject	Lecturer.
Belfast	Ideals of Industry	Mr. James Rowbottom
Scarborough ...	Work among Bluejackets ...	Miss Weston
Dumfries ...	Palestine	Dr. J. R. Drummond
Liverton ...	Origin of Natural Scenery ...	Mr. J. J. Burton
Kirkley	Sketch of Home Mission Work	Mr. H. Hartley
Society of Chemical Industry ...	Structure of the Atom ...	Sir Oliver Lodge
Knowle Green ...	Palestine	Rev. T. R. Davies
Newport ...	Ceylon	Miss E. P. Hughes
Worksop ...	The Passion Play	Miss Milnes
Glasgow ...	Rocks in the Cummock District	Mr. R. W. Dun
Lewes	Lapland	Mr. W. E. Nicholson
Eastbourne ...	Christianity and the Jews ...	Mr. Gosse
Almondbury ...	Glimpses of America ...	Mr. J. W. Lee
W. Hartlepool ...	Castings	Mr. James Smith
Buxton	St. Thomas's Hospital ...	Mr. Jennings
Hartlepool ...	Tour in Belgium	Rev. W. Walkinshaw
Carneddan ...	Pictures from Italy	Rev. J. J. Poynter
Southsea ...	Life of Christ	Mr. Powell
Broughton ...	British Empire	Mr. T. A. Acton
Sheffield ...	John Wycliffe	Rev. E. T. Hodgson
London, N.W. ...	Switzerland (Illustrated by Bioscope)	Mr. A. B. Malden
Belfast	Spinning Top	Mr. J. M. Finnegan, B.A.
Lonmay ...	Canada	Mr. A. Gordon, M.A.

The Vitagraph Co.

this week entered upon the occupation of their new premises at 25 Cecil Court.

Mr. Turner.

of the Walturdaw Co. has been visiting the United States and Canada for his firm and is expected back at the end of next week.

Warwick.

Sixteen members of the staff of this company left Marylebone Station by the 3.20 to-day, Thursday for Liverpool. They will all be employed in taking the picture of the Grand National for the Empire.

Honour for M. Gaumont.

News from Paris states that M. Leon Gaumont, head and founder of the famous Gaumont Co., has been awarded the ribbon of the Chevalier of the Legion of Honour; M. Pathe' has been honoured in a similar way.

The Amateur Photo Depot.

of Manchester are conducting a sale of photographic goods and ask us to state they have prepared a catalogue containing a number of good bargains, a copy of which will be sent to anyone making application. Their address appears elsewhere.

Sixty Projectors Wanted.

We have received an enquiry from a gentleman requiring the use of sixty projectors for the period of six months, and shall be pleased to put any firm who may be able to supply his wants, into communication with him. Letters should state the number of projectors which can be supplied and particulars as to terms.

The Hippodrome Brigands.

The band of Moors, followers of Raisuli, whom Mr. Fred Trussell brought back from Morocco to give a turn at the Hippodrome, are preceded in the programme by a film showing scenes in their native country, and after they have made their appearance a further series of Morocco views is thrown on the screen. An idea of the desert "atmosphere" is, of course, by this means much better obtained than would be possible with the aid of the usual scenery.

The Hamstead Disaster.

The Graphic Cinematograph Co. have received the following excellent testimonial from the British Cinema Co. re the above subject. "Thanks to the Hamstead Colliery Disaster film we have been showing this week, our takings have gone up considerably. We advised all our customers (hiring deptartment) that we had this film and two days after we had 10 demands for same. Same will be shown at Empire, Poole, Saturday, Monday and Tuesday, and at Chorlton the remainder of the week."

The Nordisk Films Co.

Is pursuing a very vigorous policy. Following on the opening of an office in Cecil Court they have established a branch in America, and every possible step is being taken to deepen the favourable impression already made by their subjects. We allude elsewhere to their excellent colour work and it should be noted by showmen with a liking for snow scenes that this firm's headquarters are exceptionally well situated for securing subjects of this class, of which a number have already been noticed in the WEEKLY.

Famous Actors in Films.

M. Richepin is preparing his "scenario" for M. le Bargy's kinematograph picture in which famous French actors and actresses will be photographed. He has not yet fixed upon a subject, but he believes he has found the seeret of this new form of dramatic art. We must, he says, put ourselves in the place of a deaf person studying life through the medium of the eyes, and construct a piece from that point of view, putting in all details that make the spectator, as it were, hear a silent action. Like M. le Bargy, he thinks that this enterprise is destined before long to revolutionize the theatre.

The Globe Film Trading Co.

Mr. Walter Payne, whose name is already familiar to most people in the film trade as an amusement caterer, has taken a step which should have the effect of making him known to a still larger circle. The firm whose name appears at the head of this par is under his management and his life long experience as an enterpreneur is rapidly converting it into one of the most successful concerns, making the hiring of films their chief line of business. The Globe Film Co., not a new firm, by the way. as a respected contemporary described it, has fixed up contracts with the leading makers and is in a position to assure its clients of the new subjects at the earliest possible moment. The price for the service has been fixed as low as is compatible with quality. We reserve further details of the firm until we include it in our series "Among the Renters," meanwhile a postcard will bring full particulars to enquirers.

Teaching Cooking by Living Pictures.

A correspondent of the "Daily Mirror" suggests that cooks are so scarce it would be a good thing if boys of about eighteen were taught cooking by kinematograph. The chief drawback to cookery schools is the expense of ingredients and the after disposal of things cooked; the kinematograph demonstrations would obviate all this. The boys should be taught to know by heart the recipes for about eighteen puddings, the principles of roasting, frying, baking, and boiling, and a few other things connected with the very plainest and most wholesome cooking, and then watch the demonstrations. We should like to believe that a new field for the kinematograph as an educator was open in this direction but the mystery of successful cooking seems to depend to a great extent on conditions which cannot be represented pictorially. The teaching of cooking is not specifically mentioned in Mr. Urban's pamphlet on "the Kinematograph in Science, Education, and Matters of State," but if the suggestion quoted has any practical value, we have no doubt that the Urban Co., which has done so much to demonstrate he educational possibilities of the film, will add a series on the lines indicated to their already long list.

Our American friends should note that 5 cents is ordinary letter rate to England. We shall refuse letters insufficiently stamped.

WALTURDAW TOPICALS.

The Walturdaw Pictures of topical events are shown at the Palace Theatre, Shaftesbury Avenue, and may be depended upon as being of the best photographic quality possible.

OUR LATEST SUCCESSES.

Saturday, March 21st.

RACING AT KEMPTON PARK.

We made special preparations to secure a good record of the principal event at this meeting, and our picture which is at present showing at the Palace Theatre, is both for completeness and photographic quality, one of the best racing pictures recently secured.

Length 330 feet. **Price £8 5 0** (less 33⅓%)

Tuesday, March 24th.

LINCOLNSHIRE HANDICAP.

The first of the season's Flat Races.

Length about 300 feet. **Price as usual.**

Following are some of the ***COMING EVENTS*** which Walturdaw's have made preparations to film in their entirety. The showman wishing a subject of any of these events is asked to inspect our film before buying elsewhere.

Saturday, March 28th.

THE OXFORD AND CAMBRIDGE SPORTS, QUEEN'S CLUB, KENSINGTON.

We have made arrangements enabling us to promise a subject in which all the leading events of this classical sporting meeting will be shown. We shall be pleased to supply details as to Length, Price, etc., on Saturday evening.

Above are only a selection from a number of topical subjects which we have published or have in contemplation.

We shall film the University Boat-Race on Saturday Week.

Make a point of seeing our film and comparing with others before buying.

The "Walturdaw" Co., Ltd.,

— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

The Trouble in America.

EDISON SUES KLEINE.
SUITS AGAINST EXHIBITORS POSSIBLE.
ATTEMPT TO SPLIT INDEPENDENT FORCES.

The latest move in the struggle between the Edison Co. and the seven makers associated with it, and the Biograph Co. and the European importers, is the filing of a "Bill of Complaint" against the Kleine Optical Co. (the chief importing concern) by the Edison Co. After reciting the patent claims made by Mr. T. A. Edison, this document—a copy of which we have seen—asks the Judges of the "Circuit Court for the Northern District of Illinois, Eastern Division," to declare that the films made and sold by Kleine were unlawfully so made and sold, that Kleine be made to pay to the Edison Co. all the profits accruing from such sale, that the Kleine Optical Co. be perpetually enjoined from making or selling such films, and that a preliminary injunction be meanwhile granted. The action comes on for hearing on April 6.

Apart from this, little in the way of actual news has come from America. From a well-informed source at home, however, we received an item of information which seems to indicate that the Edison Co.'s faith in its legal position is not quite so strong as in its recent pamphlet it pretended it to be.

Our information is to the effect that the Edison party through Melies made an offer to admit "three European manufacturers" to the combination. We learn further, that the offer is not likely to be seriously entertained, and that its good faith is rather more than suspected.

It is obvious that the Edison Co. might grant these firms a licence, so alienating them from the Biograph party and depriving the latter of their best films. If this happened, the exhibitors would be forced to swallow the Edison charter in order to remain in business and the Biograph party must collapse. But what is asked is whether, when Edison had thus secured the control of the situation, he would be as anxious for the assistance of the three firms concerned as he apparently is at the present moment?

The "three firms" are, we believe, Gaumont, Urban-Eclipse and Societé Cinés, and it was pointed out to us that the relations between one of these firms and Pathé Frères (who are, of course, the backbone of the so-called "Edison" party) are of such a nature that it was most unlikely that the two could permanently remain in the same Association.

The surprising rumour that the members of the Film Service Association were to be permitted to buy Biograph subjects, of course turns out to have been without foundation.

Mr. J. A. Berst, general manager of Pathé's American business, has been interviewed and says he is entirely satisfied with conditions since the Association came into being; last month's sales having been the best experienced. Referring to the Latham loop patent of the Biograph Company Mr. Berst says, "I want to say that since before 1896 we have made and sold machines which embodied this principle. For two years I used a device which had no loop and served better than the sprocket scheme. And I say in all earnestness that should the situation at any time demand it, I can, in ten or fifteen days, equip every machine in the country with a device which will cost about one dollar, the use of which will enable them to surmount the patent difficulty beyond a doubt."

Mr. A. C. BROMHEAD'S VIEWS.

We seized an opportunity during the week to put one or two questions to Mr. A. C. Bromhead, who is newly returned from the States, after studying the situation at first hand. Without denying that the situation was a serious one, Mr. Bromhead thought that the Biograph Association of Licensees would be able to hold its own. The promptitude with which the Biograph Co. and the European makers had come to an arrangement, had, he thought, somewhat disconcerted the Edison party. Mr. Bromhead pointed out that apart from the fact that the Edison patent was not a practicable one—the Edison Company themselves using another camera—Edison's claim that he was the originator of living pictures was an absurd one, a number of patents having been taken out in various countries previous to his application.

All cameras, including that used by Edison, employed the Latham loop patent, and if the Edison Co. fulfilled their threat to take action against exhibitors using "unlicensed" films, the Biograph Co. would make an effective answer by proceeding against the Edison exhibitors under the Latham patent.

Questioned concerning the action which it was suggested might be taken against the Edison party as a combination in restraint of trade, Mr. Bromhead pointed out that a combination based on a patent was not illegal under the Sherman Anti-Trust Law, so that such action could not succeed.

The rumour that European films were being detained at the Customs House, New York, probably arose, he suggested, from the fact that some firms to whom a large amount of film had been consigned were not financially strong enough to pay the customs dues. As a matter of fact, it was rumoured that the Edison party had approached the Customs officials suggesting that the duty on foreign films should be raised to a figure which would in effect make their importation impossible. Any such proposal would have to be approved by Congress, a process which would take some years, if it were successful at all, which was doubtful, general opinion in America at the moment being against a high tariff.

Mr. Bromhead told us that attempts were being made to stir up trouble between the "independents." As an illustration of this it was said that the object of his own visit was the opening of a branch office and the removal of the agency from the Kleine Optical Co., a statement for which, we need hardly say, there was no foundation.

Mr. Bromhead thinks the general conditions of the living picture trade in America most hopeful. The "store" shows are immensely popular, there being 600 in the State of New York alone, while even the smallest town has quite a number. In Rochester, N.Y., for instance, Mr. Bromhead visited six of these places in one night, and although the snow was thick on the ground and the thermometer was at 22° below zero they were all packed.

Generally speaking, a good picture is shown at these store shows, which give a twenty minutes show for 10 cents (5d.), consisting of two artistes, pictures and music. The latter is frequently provided by a kind of "one-man-orchestra"—one man working several instruments.

Mr. Bromhead, however, found the best shows of all in Montreal, Canada.

We asked Mr. Bromhead if he thought the popularity of the 10 or 5 cent theatre was a phase of the business which would pass. He replied that to a certain extent he thought the store show would give place to larger halls giving a longer show, on the lines of those in the French towns, but the best of the store shows would be permanent. They gave a good show for the money and one which appealed to people with limited leisure.

Job Films.

Write for List and Price.

Manufactured by

CRICKS & MARTIN,

Late CRICKS & SHARP,

Offices and Works—

LONDON ROAD, MITCHAM, LONDON.

Telegrams—Biolesque, London. *Telephone—***615** *P.O. Wimbledon.*

WILLIAMSON FILMS

The Rival Cyclists.

Length 360 feet. **Price £6 0 0.**

The girl, there is a girl in it of course—is of the flirtacious kind and is evidently happy with either when the other is away. The first cyclist rides up with an ordinary lady's bicycle and the lady is charmed, but the second rides up with a trailer behind. This of course is more charming still and she decides to accompany the second. No. 1 is furious and threatens revenge behind the lady's back. The lady seats herself in the trailer and is driven off. All goes well until the trailer becomes detached, and the girl is capsized in the road, unknown to the cyclist, who rides off without her.

We then follow the cyclist, who toils up a hill past two boys one of whom is dragging the other up in a small boy's usual conception of a motor (a soap box on wheels). The elder boy is struck with an idea and fastens the car to the back of the cycle. Huge delight of the small boy until the cyclist gets on level ground and gets up speed; then alarm and the whole village give chase. The cyclist is finally stopped and the loss of his fair companion and the exchange discovered. He is roughly treated by the crowd and left in a damaged condition.

We now return to the lady, left stranded in the road, and find her joined by the rival cyclist, who consoles her and hitches the trailer to his own machine and they ride off together. In the next scene we find the first owner of the trailer overtaking them, but the fair coquette will have nothing to do with him in his delapidated condition, and they leave him in the road very dejected. Our last few feet show the successful cyclist enjoying the fruits of his gallantry.

WILLIAMSON & CO.,

27 CECIL COURT, CHARING CROSS ROAD,

LONDON, W.C.

Telephone 7393 Central. **Telegrams "Kinetogram, London."**

Lessons for Operators.—III.

By F. H. RICHARDSON.

THE CURRENT.

Of the two kinds of current—direct and alternating—the direct is far and away the best for projection purposes. Alternating is more noisy, more difficult to handle, and gives far less available illumination per ampere. Direct current, aside from the difference in voltage, is always the same, but alternating has many variations in cycle (the number of alterations per second), and each variety has some peculiarity of its own. To the writer's way of thinking, 110-volt direct current is ideal for projection purposes. The strength of light obtained depends not on the voltage but on amount (amperes) of current used, but there is a very decided limit to the quantity one may use to advantage, since, if it is attempted to consume too much, the light cannot be controlled and perfect craters cannot be maintained, and without perfect craters you will have imperfect projection light, no matter how powerful it may be. The writer has himself used 45 amperes with success, but found this to be about the limit for best results. He has often heard operators tell of using 60 amperes, but doubted the matter, preferring to believe the relator of the feat to be afflicted with an over-vivid imagination. With good carbons 45 amperes can be controlled and produces a clear, powerful light, which brings out every detail of an ordinary film in bold relief, but it requires a man who understands his business to successfully operate.

The ascertaining of the exact amount of current being consumed is a somewhat intricate operation, beyond the ability of the average operator. Small ammeters are notoriously unreliable, and it is seldom that a station ammeter can be secured for the test. The best and most practical rule to follow is: Begin with weak current and keep cutting out resistance until the best result is obtained. If you get the result you need not worry about the amount of current you are using, but remember that results will improve up to the point where the light becomes hard to control. In New York City the amount of current that may be used is limited by law to 25 amperes. Now, the writer believes that to be pure, unadulterated foolishness; but whether it is or not, it is the law and must be obeyed. True, the stronger light the more readily it will ignite the film; but with modern safety appliances fire can result only from the rankest kind of *carelessness*—a condition that should never be allowed inside an operating room—and a competent operator can use much more than twenty-five amperes of current with perfect safety, producing far more satisfactory results on the curtain than can be had by use of the weaker current.

To handle projection current successfully, one must have a fair knowledge of electricity, backed up by practical experience, these items being of almost equal importance.

Don't have your wires too small. They should invariably be of size to carry the current without any heating at all. Equipping your plant with wires that even become warm in use is mistaken economy of the very worst sort and costs dearly in the long run. Aside from the danger of fire, wire constantly deteriorates through heating, and as its efficiency is decreased its carrying capacity becomes less and less until it will not carry the current at all—that is, in sufficient quantity. More than this every particle of heat shows up in meter. It costs money to heat wire, since every bit of heat represents current consumed. Just remember that, Mr. Economical Man, and get out your lead pencil and figure how fast you are getting rich if you save four dollars through purchasing small wires, which consume four dollars' worth of current every month through heating. Why, great Scott, man! if you used enough wire you would succeed in getting into the poorhouse through sheer practice of economy.

Wire should be heavily insulated, and, preferably, encased in metal conduits wherever practicable. The flexible cable which connects the line to the lamp should be extra heavily insulated and of ample size. All wires where not in conduits should be supported by some approved type of porcelain insulator. Never let an electric wire, whether it is insulated or not, come in contact with wood. In wiring an operating room, don't run the wires "any old way that is most convenient." Put them up neatly and where they ought to be, regardless of the fact that it takes more work to do it. It will pay you big interest in the end. *Always scrape wire ends clean—until they shine*, before making a wire joint. This is imperative, since a joint made with dirty wire will heat. In making a wire splice be sure to twist the wires very tightly together, so that there will be good electrical connection. A loose joint will heat also. Wire joints should always be soldered, though they may be used temporarily without, if properly made. After making a joint, always wind with insulating tape. Never leave a raw wire—it is dangerous in the extreme.

There should be a main house switch and an operating room switch. From house switch to operating room switch the wires run direct. From operating switch one wire runs through fuse direct to the lamp, and the other through fuse to one binding post of rheostat and from other rheostat binding post to lamp. With alternating current it matters not which wire connects to rheostat or lamp, but with direct current the negative wire must be attached to lower binding post of lamp, and, properly, should carry the rheostat, though this is not essential and only makes the difference that in case of a short circuit in the lamp house there will likely be a heavier flash where the positive wire is connected through rheostat, instead of negative. The way to test your connection is: connect up the lamp and turn on current. If, after a couple of minutes, you find the crater (a small cup-shaped depression that forms on one carbon where direct current is used, and on both with alternating) is forming on the lower carbon, you have the lamp connected backwards and must switch wires. No harm is done by the wrong connection; you won't get much light, that's all. Operating switches should invariably be located directly in front of the operator as he sits at the machine, so that he may manipulate them instantly in case of accident.

FILMS
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Owing to our extensive Continental business we are able to hire you the latest films at cheapest rate.
Music Hall and Two Hours' Show a speciality.
Complete Outfit and Operator dispatched at a moment's notice. List and terms to—

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'Phone: 358 Brixton.
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Second-hand Films, Apparatus, etc.

Id. per line each insertion.

REYNOLDS & SONS,
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Subject	Condition	Length	per ft
Brown's Half-Holiday	good	400	1
Three Little Maids	good	200	1
Tramp Policeman	good	140	1
Interrupted Courtship	good	140	1
Cricket Terms Illustrated	good	400	1
Football Final	new	450	1
Oxford and Cambridge Boat Race	new	200	1
Horse Stealing (tinted)	good	350	1½
Drama in the Air (tinted)	good	180	1½
Confidence Trick	new	175	1½
Prehistoric Motor	new	125	1½
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Gwyer get used 10 times £2.
10 ft. Cylinder, new, 10/-

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Offices: 60, New Road, Grays.

Subject	Condition	Length	£	s.	d.
Druids Sacrifice ...	new	310	1	15	0
Mixed Bags (comic)	very good	375	2	5	0
Curates Outing (comic)	fair	300	0	10	0
Japanese Procession ...	good	150	0	10	0
Cheeky Traveller (tinted comic)	v'y G	150	0	18	6
Reception Loubet at Guildhall	new	150	0	6	0
Review of Channel Fleet	new	300	1	10	0
Frog Fishing (coloured)	very good	200	2	5	0
Travelling Menagerie	good	150	0	18	0
Sailors at Play ...	good	60	0	5	0
Blood in Frogs Foot ... (unseen world series)	good	75	0	6	0
The Fan in Japan (Pathe)	very good	396	4	0	0
The Awful Baby (comic)	very good	440	1	17	0
The Man who dreamed he was a Millionaire (comic)	good	490	4	0	0
Olympic Games at Athens	very good	525	2	10	0
University Boat Race	good	215	0	16	0
Betrayed (dramatic) ...	good	420	1	15	0
Grace and Ranji at Nets	good	140	5	0	0
Egyptian Troops	very good	50	0	4	0
Gem of a Slavey ...	very good	500	3	5	0
Climbing the Alps (tinted)	good	180	0	15	0
Nursery Rhymes ...	good	575	3	10	0
The Nihilist ...	good	800	2	0	0
Haunted Hotel ...	very good	500	4	0	0
Fox Hunting ...	very good	670	5	10	0
City Man's busy day	fair	600	1	5	0
How Brown lost his Notes (comic)	g'd	550	1	5	0
Funeral King of Denmark	good	275	0	10	0
Workhouse Granny ...	as new	310	2	10	0
Little Blind Girl ...	good	445	3	15	0
Bunco Steerers ...	good	425	3	12	6
Hove Fire (tinted) ..	as new	300	2	10	0
Pretty Polly on Racecourse, &c.	good	350	1	5	0
Motor Boat Racing ..	good	450	1	15	0
Delhi Durbar ..	very good	200	0	16	8
Armagh Cathedral Festival	new	150	0	6	3
Moat Farm Murder (Warwick)	new	150	0	10	0
Two Little Waifs ...	good	500	1	10	0
Funeral of Submarine Heroes	new	185	0	7	6
Fancy Billiards ...	fair	200	0	8	0
Artful Dodger (comic)	very good	345	2	5	0
The Smugglers ...	very good	250	2	0	0
The Chemist's Shop (comic)	very g'd	535	3	7	6
Modern Pirates ...	very good	500	3	2	6
Spearmint on Racecourse, &c.	very g'd	200	0	16	0
Willies Vacation (comic)	very good	260	1	10	0
Gipsy Fortune Teller	very good	190	1	5	0
Gems of German Scenery and falls of the Rhine	good	540	3	10	0
Cup Final 1906 ...	good	260	1	0	0
How not to solve a puzzle (comic)	g'd	390	1	10	0
Husbands Beware (comic)	good	255	1	2	0
Jack and Jill (tinted comic)	new	500	3	3	0
Misadventures of Brown (comic)	v'y G	670	5	10	0
Enchanted Wine (comic)	new	462	4	0	0
The Bet that did'nt come off (comic)	G	285	1	5	0
Travels of a Trunk	very good	500	3	10	0
King Opening Parliament	good	200	0	16	0
Quarter Day (comic)	good	380	2	0	0
After the Wedding (comic)	good	440	2	5	0
Longhamps Races	very good	200	0	16	0
Hop-O-My-Thumb (Pathe tinted)	v'y G	840	7	0	0
Miners Daughter	very good	600	5	0	0

Terms:—Cash with order. Postage extra on all Orders. 5 per cent. discount on orders of £10 and over. 40000 ft of Films on hire from 10/- per 1000 ft per week.
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All Perfect and as Good as New.

	Length.	per ft.
The Invincible Man	525	1½
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The Limerick Craze	340	2
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King on board the Dreadnought ...	500	2
A Little Greedy Beggar	65	2
Accidents will happen	440	2
On the River Hudson	125	2
Pelicans at the Zoo	75	2
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Sent on Approval on Receipt of Full Cash Deposit.
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½-Plate 1906 Royal Ruby Outfit, fitted with triple extension, all movements, 8½ Goerz Celor lens, F4.8, 6 best quality slides, focal plane latest model shutter, Sanger Shepherd's Iso screen, in case complete, with special giraffe tripod 23 5 0
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Title.	ft.
The Lonely Trappers	555
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Pork Butcher's Nightmare	350
A Glutton taken for a Thief	230
Honesty's Strange Reward	300
Ma-in-law's Visit	412
Wanted a Husband	565
The Dog Factory	240
Why the Wedding was put off	225
Oliver Twist	750
Father engages a new Servant	355
Henpecked Husband	224
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Ali Baba and the Forty Thieves (colrd)	£15
The Thaw Trial	300

All at 1½d. ft. Clean and in good condition
24 hours approval on receipt of cash to value or
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J. WEIGHTMAN,
Belk Street, West Hartlepool.

	condition	length	per ft
Lusitania maiden voyage	new	240	2
Father's birthday cheese	very good	400	2
Inexperienced chauffeur	new	198	2
Amoruos policeman	new	110	2½
Cheap shower bath	new	128	2
Acrobatic elephant	new	150	2
Dog and pipe	good condition	112	2
Awkward horseman	good	200	2
Famous Borneo Monkey	good	130	2
Gordon Bennett motor race	good	209	2
Stag Hunt	fair	210	1½
Jack ashore	good	240	1½
Elephant on water chute	good	72	1½
High diving with reverse	good	115	1½
House of bricks	good	60	1
Enchanted dinner	fair	60	1

Approval on full cash deposit for one day.
Brin's fine adjustment valve, hydrogen, left hand thread, new, 6s.
Hughes La Petite Camera and Projector, takes 1-inch films £2. 5s. od.
King Edward lantern slide, coloured, 2s.

Second-Hand Films. *Continued.*

INTERNATIONAL PICTURE SYNDICATE,

35, Norwood Grove, Liverpool.

Title.	Length	Price
His Superior Officer ...	120 ...	0 10 0
Three Classes of Honeymoon	122 ..	0 10 0
Caught in a Storm (tinted)	181 ...	0 15 0
After the 'olidays ...	143 ...	0 12 0
A Wet Ride ...	50 ..	0 4 2
The Young Photographer	64 ...	0 5 4
Don't interfere with the Coalheavers	90	0 7 6
The Fatal Leap ...	228 ..	0 17 6
Tramps and Washerwoman	122 ...	0 10 6
A Soldier's Romance	264 ...	1 2 0
A Den of Thieves ...	410 ..	1 14 2
Cannot Undress (colored)	186 ...	0 15 6
Bertie's Courtship ...	86 ...	0 7 0
Little Nell and the Burglar	150 ...	0 10 6
How to stop a Motor Car	90 ...	0 7 6
Off for the Holidays ...	366 ...	1 17 6
The Deserter... ...	514 ...	2 10 0
Attack on Motor Car ...	290 ...	1 5 0
Wonders of the Deep (partly coloured)	about 1000 ..	4 10 0
The other side of the Hedge	95 ...	0 7 6
Interrupted tea party ...	120 ...	0 10 0

Round the Provinces.

Oyster Fishing in Brittany is the strong feature of the New Century programme, at the Grand Assembly Rooms, Leeds, where good attendances continue to be the rule.

At the Palace, Swansea, a special feature is made of the illustrated songs. Kathleen Mavourneen and The Singer was Irish have been selected for presentation in this manner. The films include Blind Woman's Daughter, Liquid Electricity and College Chums.

Pringle's Pictures are as popular as ever at Glasgow, and as a general thing, one may depend upon a packed house at both performances. Among the films are the Silver King, Kidnapped by Gypsies, Baffled Bobbies, and A Comedy of Error. The varieties are also well up to standard.

A well-balanced program has been presented atthe Temperance Hall, Preston, by the Prize Animated Picture Co. A Trip to Switzerland is generally voted a pretty scene, and Pretty Typist, Boys' Larks, Tommy and the Glue Pot, Runaway Horse and Love Will Find a Way also prove acceptable.

St. James' Hall, Harrogate, was again packed on Monday, when a program was inaugurated including the following hits—Curfew Shall Not Ring, Blind Girl, The Adventuress, Youthful Hackensmidts, Pumpkin Race, Baffled Bobbies, Crazy Conjuror, Toyland and Up-to-Date Constable.

The Graphic Company's picture of incidents at the pit-head of the Hamstead Colliery, is making a deep impression at the King's Hall, Birmingham, where the inhabitants, living so near to the scene of the disaster, are naturally extremely interested in everything that casts any light on it.

In various parts of the provinces the Gaumont Chronophone has been making itself both seen, felt, and heard with good effect. At the Empire, Newport, Harry Lauder on the Chronophone has been winning the highest laurels and approbation. This gentleman's characteristics are seen and heard to the greatest advantage in the singing and talking animated pictures.

Sunderland has picture shows at three of its leading places o entertainment. At the Picture Hall the features are the Light Weight Wrestling Match (Carroll and Tonge), The Counterfeiter and Stolen by Gipsies. At the Pavilion, An Arabian Legend is successfully produced and this elaborate picture of Eastern mystery proves a big attraction. This hall also shows Saved by a Cripple, Cowboy Elopement, Crazy Conjuror, Doctor's Experiment and Devil's Three Sins. The remaining hall, at which pictures are the attraction, is Olympia, and here are such attractive films as The Sign of the Cross, Dynamite Throwers, Runaway Horse, Innkeeper's Wife, Living Portraits, Governor's Daughter, Colonel's Story and Weird Fancies.

Mr. Ralph Pringle is doing excellant business at Huddersfield; among the various pictures which he is showing there are—Storm and Sunshine, The Pumpkin Race, The Rough Journey, and at the Barrow-in-Furness Hippodrome, Short-sighted Jane and Mesmerist.

Last week at the Hippodrome, Grimsby, the following Gaumont films proved themselves to be in every way an excellent turn, The Crazy Conjuror, When father came home from Switzerland. At Mr. Carters show at Harrogate, the following films by the same Company were received with marked approbation, The Athletic Daughter, The Pumpkin Race, The Vigilant Commissioner of Police, and the famous picture Curfew must not Ring to night.

Children and Picture Shows.

Miss (or Mrs.) Anna A. Rogers has published an indictment of the American mother in the *Atlantic Monthly*. Among other things, the writer says "American mothers do not know how to amuse their children properly, consequently children's amusements in America have become entirely artificial; theatres, vaudevilles, circuses, hippodromes, mechanical toys and elaborate paper dolls made in Germany exhanst and bewilder the children's mind. Kinematographs depict, for tents reeking, full of feverish-eyed children, fictitious scenes of Russian cruelty, ending in a most revolting form of murder. Little breathless voices ask in the dark: 'What does it mean, mother'? 'Why does he hate her so much, mother'? Then the 'real fire scene,' with the realistic rescue of a straw mother and child, all for the amusement—save the mark!—of those watching babies! No wonder we see them blasé at eight, nervous wrecks at twelve, neurasthenia, insomnia, dipsomania, decadence ahead of them." There is no reason to doubt the sincerity of the writer, but that part of her article referring to picture shows strikes us as just a little sweeping. The general view of those having to do with children, is that animated pictures provide the cleanest and most enjoyable entertainment open to the younger generation. It is, in our opinion, also slightly unfair to represent two films which are perhaps not particularly suited for children, as typical of those presented by the kinematograph entertainer. As a matter of fact the writer will probably find that in America, as in this country, comic subjects, which are particularly likely to appeal to children, predominate in the programmes. Miss Rogers' object is not, of course, to attack living picture shows, but she infers they are not suitable for children. We think that the general opinion will be that, apart from entertainments particularly arranged for children, the picture show is far more likely to afford innocent pleasure, without doing moral harm to the child, than either the theatre, circus, or music hall.

We have REDUCED the PRICE of Foreign Subscriptions to the

VIEWS AND FILMS INDEX.

(PUBLISHED WEEKLY.)

To Two Dollars —8/3— per annum.

It is the oldest paper in America published in the interest of the Living Picture.

36e, 23rd, Street, New York, U.S.A.

WANTED—Readers to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

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THE SINGER AND THE SONG.

A well acted, beautifully staged, Dramatic Subject.

Left Orphans—The grasshopper and the ant—The parting of the Ways—The Worker and the Singer—The turn of fortune's wheel—as you make your bed so you lie—A lucky encounter—The Singer and the Song—The road to fame—Coals of fire.

No. 1731. Length 520 ft. Price £8 13 4 net.

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A Fine Dramatic Subject

A Poor Man's home—At the Wine-shop—Heartless treachery—The innocent suffer for the guilty—Willie's clue—Was it Providence or Chance—The Coiners' den—The arrest—Innocence vindicated.

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A Brilliant Kid Comic,

The new toy—Fire drill—A practical application—Fire—Bobby to the rescue—The drowsy sleepers and the stream of cold water—Another application—Bobby's reward!!!

No. 1881. Length 270 ft. Price £4 10 0 net.

An Arabian Legend.

An Old and Enthralling Eastern Story, Splendidly Staged, Magnificently Arranged, Strikingly Produced.

Marvellous and Mystic Scenes. Brilliant and Gorgeous Oriental Colouring.

Order immediately. Lose no time in procuring this star.

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Extra for Colouring, £4 10s. net.
Total Price, £13 18s. 4d. nett.
Can only be had coloured.

The Vigilant Commissioner of Police.

Absolutely Funny. Absolutely Original.

No. 1848. Length 565 ft. Price £9 8s. 4d. net.

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A novel and terrifically engaging subject. A real good laugh right through. Fun to the Finish.

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Anything to Please the Children.

A novel, amusing and pleasing comic.

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NEW CLARENDON FILMS.

Poor Aunt Matilda.

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The Memory of His Mother.

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Read this Advertisement, it will pay you.

Telegrams—**Chronophone, London.** Telephone—**2430 Gerrard.**

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Cinematograph Specialists,

CHRONO HOUSE,

5 & 6, SHERWOOD St., & 18, DENMAN St.,

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The Gaumont Film Service are not purveyors of butcher's meat. They are offering the juiciest and choicest selection of Film Subjects taken from the World's product for Renting purposes. Right clean, fresh subjects that will tickle the public taste, not poor rewarmed dud goods dished up like a 4d. dinner from last week. **It is known.**

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No chop block Pictures.

THE RIGHT PRICE

And only one for all.

RELIABLE SERVICE

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Get on to us. We get through right up to time, every time without a hitch. Trust to our store of concentrated energy to make your Picture Show

ALIVE.

The Gaumont Film Service,

Telephone 2430 Gerrard. CHRONO HOUSE, Telegrams: Chronophone, London.

SHERWOOD ST. & DENMAN ST.,

PICCADILLY CIRCUS, LONDON,

DONE MONTHS AGO.

You can always tell whose goods the most successful showmen use.

THEY don't need telling how or when to do it. Instinct told them how to do it months ago, that dealing with firms that made their Hiring Department a WASTE BUTT for the deposit of all their crock subjects was risking too much on a dangerous

EXPERIMENT

practised by persons who knew as much as a baby knows about the practical handling of a picture show; therefore, they embraced the ripe, mellow

EXPERIENCE

of the most successful people in the Kinematographic industry; namely

THE WORLD'S FILM-HIRING MAGNATES

who can also make you reap gold. Who ask, nay pray you, to write for free lists. Who designed and made the "Dreadnought" Bioscope. Who turn "frosts" into "golden sunshine." Who have done all they said they would do, and who leave you, gentlemen, to judge between

ORIGINALITY AND IMITATION.

Therefore, go to, or write to the

NEW BIOSCOPE TRADING COMPANY

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TRUE LOVE

A sensational love story with beautiful picturesque setting, exquisite tinting, and with magnificent photographic quality throughout. The acting is absolutely ideal—the motion true and natural, while the story is told in a manner calculated to thrill an audience and sustain their interest throughout.

Full details of the plot will be found under "Review of Latest Productions" in the present issue of the K. W.

Length 660 feet. **Price £1 0 0**

Weekly Prospectus from the Publishers.

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Helps and Hints.

Which way should a Shutter revolve to get the least amount of flicker? Almost without exception the position of the axis of the shutter on projectors is on the right hand side of the gate, looking towards the machine; but we have noticed that all shutters do not revolve in the same direction nevertheless. It will be found that projectors in which the shutter revolves from right to left (so that the sky is last uncovered in the inverted picture) give less flicker in the projected image than does a machine in which the shutter revolves in an opposite direction (uncovering the ground portions of the picture last). A practical test will suffice to show the truth of our remarks.

Why there is Less Flicker when the Shutter revolves from right to left. The theoretical explanation why flicker obtains less when the shutter uncovers the sky portion last in its revolution is well worth considering, seeing that flicker is one of the bugbears of the profession. When darkness is succeeded by light the stimulus which the retina of the eye at first receives, and which causes the sensation of luminosity, is followed by a brief period of insensibility, resulting in the sensation of momentary darkness. It appears that the dark period begins about one-sixtieth of a second after the light has first been admitted to the eye, and lasts for about an equal time. The whole alternation from light to darkness, and back again to light, is performed so rapidly that, except under certain conditions, which, however, occur frequently enough, it cannot be detected. Charpentier employes a very simple apparatus for demonstrating and measuring the duration of this effect.

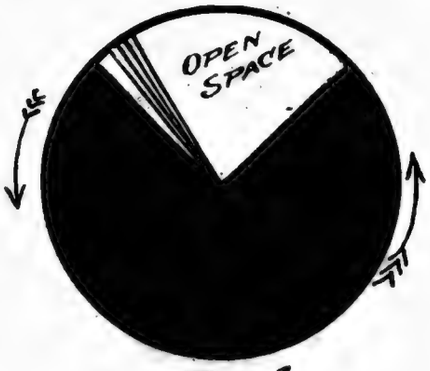

Fig. 1.

It consists of a blackened disc with a white sector, mounted upon an axis. When the disc is illuminated by sunlight and turned rather slowly the direction of the gaze being fixed upon the centre, there appears upon the white sector close behind its leading edge, a narrow but quite conspicuous dark band. (See the annexed figure). The portion of the retina which at any moment is apparently occupied by the dark band, is that upon which the light reflected by the leading edge of the white sector impinged one-sixteenth of a second previously.

Relation of the Phenomenon to the Kinematograph Shutter. Holding the foregoing facts in mind, we may proceed to consider how such results effect kinematograph projections. The observer situated in the hall and looking towards the screen is not conscious that his or her visual faculties are subject to the effects above described, but, nevertheless they exist. The shutter on the projector takes the place of the disc shown in the drawing. As it revolves and thus uncovers the image in the gate, which operation is repeated in the image on the screen, the leading edge of the shutter as it leaves the picture is followed by a dark band in visual perception; so that a portion of the retina opposite the sky light in the image is more or less insensible. Hence, whilst no band actually exists, there is a temporary blindness, or partial blindness at the portion of the retina where the image of the sky impinges,

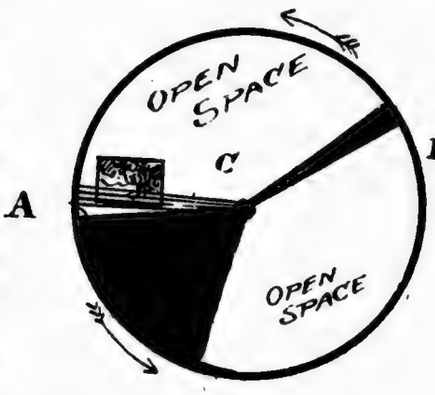

Fig. 2.

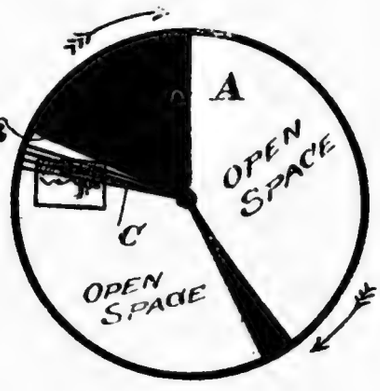

Fig. 3.

causing in turn a subduing or toning down of the white glare which would otherwise be uncomfortably apparent. Recognition of this metaphysical law in relation to our visual perceptions, is all important to manufacturers in designing projecting apparatus, for it must not be forgotten that whilst the so-called Charpentier's dark band, induces non-flicker in one direction, flicker is increased if the shutter revolves in the opposite direction, as will be shown by the accompanying diagrams—Figs. 2 and 3.

Remembering that the picture in the gate is inverted when the shutter revolves from right to left, as in figure 2, its leading and uncovering edge will be at A, and as it arrives in this position its recurrent dark band will appear at C, just opposite the sky portion of the picture, and as this portion gives rise to flicker more than any other it will be substantially reduced, for reasons already explained. On the other hand, if the shutter revolves from left to right, as indicated in Fig. 3. the leading and uncovering edge of the shutter, as it arrives at B, will give rise likewise to a recurrent band of shade C, but this time it will come opposite the ground portion of the picture, making that portion to appear darker than it really is, and leaving the sky portion of the picture clearly unvailed and unsubdued. Flicker will, therefore, tend to be intensified rather than otherwise.

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This Week. THE DECEIVER.

Copyright, 1908, by The Vitagraph Company of America.

An operatic singer secretly makes love to a married woman, at the same time posing as lover to an actress who really loves him. The unfaithful wife visits the singer, and the pair are discovered in his dressing room by the actress—The husband misses his wife- Goes to the theatre—The actress assures the man that his wife had visited her—After their departure the singer endeavours to embrace the actress, she repulses him, then falls in a faint.

Length 295 feet. Code Word "Deceive."

Mashing the Masher.

Copyright, 1908, by The Vitagraph Company of America.

A dude stands on the corner and annoys young ladies who pass—Two of them tell their brothers and arrange to play a joke on the masher—They write him a note making an appointment to meet him at a certain corner, and while he is waiting the two brothers throw huge piles of rubbish out of a window above where he is waiting and the masher thus is mashed.

Length 300 feet. Code Word "Mashi."

Too Much Champagne.

Copyright, 1908, by The Vitagraph Company of America.

A man imbibes too freely of champagne—Reaches home—The room rocks to and fro and spins around and he passes through in rapid succession several scenes taken from Dante's "Inferno." We finally see him waking the next morning with a very bad headache.

Length 325 feet. Code Word "Toomuch."

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Having tidied up his rooms, Mr. Tom waits impatiently, and soon hears the looked-for step—A knock at the door—Sure enough—the cloaked figure which enters does not get much chance of imposing upon Tom, who jumps all over his miserable victim, and has completely knocked all the wind, together with the stuffing out of its shapeless body, when he looks round and, to his speechless disgust and horror, sees his disguised brother entering the room. Aunt Matilda has "had some."

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A Muffin Man, Fat Man, Cripple, and Dude all in turn receive the lady's attentions, but none of them will have anything to do with her.

She however is not disheartened, but approaches a Blind Beggar whom she partly persuades and partly drags to a Registry Office.

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Review of the Latest Productions.

Vitagraph.

Too Much Champagne humorously sets out a nightmare which afflicts a clubman after an enjoyable evening with some boon companions. On reaching his home he is astonished to observe it rock to and fro. The bedroom is in a similar condition of instability and when the man at last manages to get into his bed he is afflicted with a dream of the worst description. A devil appears with a trident, prods the sleeping man and then drags him out of bed and carries him through the air. The next scene illustrates the entrance to Heaven, but the vigilant St. Peter looks up the record of the drunkard and significantly indicates that his destination lies in the opposite direction. The imp therefore carries him off to the bank of the Styx, across which they are both ferried, and at last they halt on the brink of the bottomless pit. Here the victim succeeds in breaking away from the number of imps who are tormenting him, but after a short chase is recaptured and the demons with one accord begin to stab him with their tridents. The pain awakes him and he comes to his senses in his bedroom to find that his wife is trying to rouse him from a nightmare The various scenes of this subject, which is of moderate length, are highly laughable and we imagine it will prove popular, even apart from the excellent moral which it artfully conveys.

The Vitagraph Co. issue two other short subjects. The Deceiver contains a clever scene giving a view of part of the stage and boxes at a theatre. An operatic singer is guilty of carrying on an intrigue with the wife of another man and succeeds in having a note delivered to her during the course of a party at her home. The singer shortly afterwards enters the room and pays attentions to the wife, which arouse the husband's suspicions. On returning to the theatre the singer is seen making love to one of the lady artistes. The scene on the stage shows the actor and actress receiving applause at the close of a duet. The lady to whom the actor has previously sent the note hands a bouquet to the man, who goes to the soprano's dressing room, gives it to her and returns to his own room in time to receive the unfaithful wife, who throws herself into his arms. The actress enters at this stage and both women reproach the actor for his fickleness. Then the husband is heard coming along the passage, his suspicions having already been aroused. The wife is hastily bundled into the actress's dressing room and the latter assures the husband that his wife has been her guest, so that husband and wife go off happily together. Left alone with the actress the man attempts to renew his attentions, but is repulsed and as he leaves the room the woman falls to the ground in a faint.

In Mashing the Masher an exquisite young man, whose ogling is very distasteful to young ladies whom he meets in the street, is brought to grief by three young men, brothers of two girls who enter their home with a tale of the annoyance they have received at the hands of the masher. It is decided to teach him a lesson which he will not easily forget, and to this end a letter is concocted, signed An Admirer, and telling the unsuspecting victim to "look for a straw hat" at such and such a place and at a certain time. The masher is overjoyed at this tribute to his charms, arrays himself to "kill" and duly takes his stand at the point indicated. At a window above, the young men have collected a fine assortment of rubbish, pails of water, etc., and at a signal from the girls, who are watching the proceedings from an adjacent corner, a straw hat is lowered from the window. The masher looks up and is instantly smothered under a perfect avalanche of old hats, boots, water, etc., which throw him to the ground and almost hide him from sight, while the girls add the final touch to his discomfiture by emerging from their hiding place and unfeelingly laughing at his plight.

Williamson.

The Rival Cyclists is a refreshingly humourous film of this firm's manufacture, and as it has the further advantage of good photographic quality, we expect to hear that many showmen have included it in their programme. The opening scene shows us a young man in cycling costume riding up to the door of his lady's house, wheeling a machine for her use. The pair are about to start when another young gentleman appears, whose machine is fitted with a trailer. The lady at once throws over admirer number one and is carried off triumphantly by his rival. All goes well until in a country lane the trailer becomes detached from the cycle and deposits the lady heavily in the dust. She retires weeping to the road side, and the cyclist goes on his way without noticing what has happened. A little further on an urchin is drawing a barrow containing his young brother. As the cyclist comes up he sees an opportunity of saving himself some exertion, and quickly ties the string to the rider's saddle. A very humorous effect is produced as the unconscious cyclist proceeds with this novel form of trailer swaying in the rear. His route leads past the house of his unsuspected passenger, and the latter's mother, fearing for her young hopeful, is soon following the cyclist, who by this time is wondering what there is about his outfit which causes so much laughter from those he passes on the road. The mother enlists the assistance of a group of smock-clad labourers and others, and quite a crowd is soon following the rider, who is roughly treated when overtaken. When he can get free he rides back to see what has become of his original companion, and reaches the place of the accident just in time to see his rival, who has discovered the lady's plight and succeeded in consoling her, attaching the trailer to his machine. He expostulates in vain and is left disconsolate as the others ride away.

Urban-Eclipse.

Four subjects are put out by the Urban Co. Two of these are comc one a travel picture and one a dramatic and sensational story. The latter is entitled Red Man's Justice, and an extremely realistic chase is its main feature. The Red Man is the Indian servant of a family living in the backwoods. The elder son and the Indian are victimised by a supposed friend, who pliesthem with drink and when they are somewhat dazed, places a drug in their glasses. They become

insensible, and he rifles their pockets and clears out. The old father of the drugged man succeeds in arousing his son and the Indian, and the latter sets out to take revenge on the thief. He follows his track in Indian fashion for some time, and at last catches sight of the quarry, and an exceptionally realistic chase is then shown. At one moment the two men are plunging through a river, the next they are running through a wood, then an exciting clamber in rocky ground is seen, culminating in a daring leap to the ground. The desperate thief in his anxiety to escape, even leaps a great gap in the rocks followed by the indomitable Indian, this view being additionally effective from the fact that the figures are shown clear against the sky. At last the thief in despair climbs into a tree and gets out as far as possible on one of the branches. The Indian follows without hesitation, forces his enemy to loosen his grip, and the two fall to the ground. The Indian is uppermost, and soon masters his opponent and ties his hands. He drags him roughly for some distance, then mounts his horse, and tying a rope to the captive's hands, drags him along the ground until he is insensible, then carries him to the farmhouse and hurls his body into a pond.

Motoring in the Alps is a very pretty series. Switzerland is not an ideal country for the motorist, and the subject to a certain extent is an illustration of the ease with which a modern car is able to surmount the difficulties presented by mountain roads. The glimpses of scenery included are delightful. At one spot a stream of water leaps across the road, and the traffic passes underneath without danger; at another we get a delightful view of a waterfall, and another good view gives one an idea of the whole countryside, the motor being seen making its way along a winding road. An idea of the extent to which the roads wind round the hills is also given by a series of pictures in which the car goes away from the camera, circles the hill, and then comes towards the camera once more, almost returning to its starting place. The car apparently caused some commotion in the villages. At one place a herd of cattle meet it face to face in a narrow road, and are forced to right about, at another a herd of goats have also to make way. A very pretty scene shows the entry to a Swiss village, where the car is soon surrounded by a crowd of the children, who follow it for some time. A further interesting view shows the car ascending a mountain on the special railroad, a stereoscopic effect being obtained as bridges are crossed.

In These Gentlemen are With Me, a band of young men, apparently students, are seen in a restaurant, on a rainy day. After some of the usual horseplay they put up their umbrellas and make their exit. One of the party feels the need of a shave and enters a barber's shop. The hairdresser has no other customer and quickly applies the lather, during which operation his heart is gladdened by the entry at intervals of the other members of the party. Each of these young men carries an umbrella from which the rain descends in a stream on the floor and a small lake soon forms, which causes the barber some inconvenience as he moves about his customer. The young men mount on the backs of chairs and so keep their feet dry, amusing themselves at the same time by throwing the barber's newspapers into the wet, while the latter consoles himself with thinking of the custom which awaits him. He duly finishes work upon the first young man and turns with a smirk to one of the others with the usual "Next, please." To his consternation, his customer remarks blandly "These gentlemen are with me," and the whole party goes out, leaving the barber to contemplate his flooded floor.

An old lady whose business it is to collect the pennies charged for the chairs in a public park is annoyed at the extent to which the public make use of the seats for which no charge is made and bribes a small boy to play at mud pies on one of these, the result being that the public are forced to take chairs and so swell the receipts. A young man who has been victimised in this way determines to be revenged and, purchasing a chair of his own, has it carried to the park. He has not been seated long before the old lady comes up with her usual request for payment. He refuses and after an altercation two policemen are called and carry him off to the police-station with the old lady. Here the young man plays his trump card by producing the receipt, proving that the chair is his own property, and the inspector reprimands the officers. The old woman goes away crestfallen and the young man parts politely from the official and retires overjoyed at the success of his ruse. Chair, Please, is the title.

Walturdaw.

This company announce that they will photograph the leading events of the Inter-Varsity sports, which come off at Queen's Club on Saturday next. They have recently been very active in the topical field and the races at Kempton Park and the Lincolnshire handicap are among the events which have received attention from their operators. The first of these is a very clear picture and very popular at the Palace, where it is at present running. The Walturdaw Co. will take the University Boat Race for this theatre.

Gaumont.

Special attention should be drawn to the Gaumont Films "Salome," "Nazareth," and the "Life of Christ. These are particularly appropriate for the coming Easter season. The story of Salome is particularly interesting. Salome was the daughter of Herodias, the wife of Herod, the King who beheaded John the Baptist. John the Baptist aroused the indignation of Herodias by his preaching, and through her influence was arrested and cast into prison. At one of the Royal feats Salome, who was a very beautiful girl, danced before the king, who under the influence of wine, was rash enough to promise her

A SCENE FROM SALOME

anything she might ask even to the half of his kingdom. Salome informed her mother of what the king had said, and Herodias conceived the fiendish idea of asking for the head of John the Baptist. Salome conveyed this wish to the king, who, though he was loath to grant the girl's wish, would not go back upon his word. So John the Baptist was beheaded, and Salome presented her mother with the decapitated head on a charger in the presence of a royal assembly. This story is graphically told and beautifully staged in Gaumont's film

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Gaumont's Life of Christ deserves a leading place among the films of its kind. It tells with clearness and lucidity the story of the Man of Nazareth, from the time when his birth was heralded by the angel choir, until he rose from the grave and ascended to Heaven. Naturally for so large a subject much length of film is required, and to deal with it in a way worthy of it, calls for many scenes. Yet great care has been taken with this particular passion film, to illuminate every superfluous detail, and not one foot of film is there, which is not absolutely necessary. Nazareth as the home of Christ's childhood and boyhood, always demands interest of an unusual nature. Gaumont's film of the same, Nazareth, deals in a succinct manner with the people of Nazareth, their manners, modes of dress, style of living, various occupations, and home life at the time of Christ. One extremely interesting part of the picture, is where Christ is seen as a child playing round his father's feet in the carpenters shop. Some other interesting points in this picture, are women drawing water from the wells, ploughing with oxen, the wells in winter, and the weary labourer when his days work is over, putting his light plough on his back, and trudging home.

Probably many of our readers are aware that the Gaumont Company issue with their films, coloured, highly attractive picture posters of the subjects. Particulars of these subjects will be sent to anyone who enquires respecting them, by the Gaumont Company. They undoubtedly supply a want, in that they arouse interest in the picture which

they typify. We have seen two of these posters namely, The Pumpkin Race and The Vigilant Commissioner, and cannot do otherwise than pass our unstinted approval upon them as artistic and drawing posters. Exhibitors should not lose sight of the need of a really good poster such as this, when billing their programme.

Among the Gaumont plot films is The Singer and The Song. Two girls are left alone in the world by the death of their mother. The younger girl, who is not inclined for hard work, takes to singing in the streets, accompanied by her guitar. But her beautiful voice does not appear to attract any one, and she returns home. The other sister has been fortunate in establishing a millinery business. Seated in her tidy little room she is quietly going over her accounts with evident satifaction. Her young sister, the street singer, passes by and stays to sings. Her sister turns her away. Bad times fall on the milliner, her trade falls away and she forced on to the streets as a beggar at street corners. In the meantime the singer has been fortunate in having gained the attention of a theatrical manager, who, hearing her sing in the street, makes her sign a contract and provides her with sufficient money to buy presentable clothes. One night when leaving the theatre after one of her successes, she is handed a note from her sister. She immediately sets off in her motor to find her sister in distress. Eventually she discovers her seated in the snow at a street corner, begging. Leaping from her motor she embraces the now sorrowful sister and the two are reconciled.

Nordisk.

A consistently high level of technical quality is noticeable in the films issued by this company, combined with some very good plots and skilled acting. There are probably a number of exhibitors who have not put themselves in touch with the latest newcomers to Cecil Court, and a good opportunity for doing so now presents itself. The company's latest move is the adoption of ambitious hand-colouring in a number of their subjects, and we can say unhesitatingly that in The Rose That Makes Everybody Dance the workmanship both in this and other respects is on a very high level. The out-of-door scenes are particularly striking, a corn field being represented with remarkable realism. The story is a simple one of two lovers, one poor, one wealthy. The first gains the good graces of a fairy who gives him a lovely red rose. When this is pointed at a person he feels an overpowering desire to dance and by its means the lover is able to score over his rival in a series of ludicrous scenes. The Nordisk Co. advise us that their coloured films are sold at 3d. per foot above the standard price.

The same company has a series entitled, Sports of the World, which should be a great success in this country of sportsmen. It sets out almost every imaginable recreation indulged in by the people of Europe and America. We are told that the exponents of the various sports are in every case men who have made a reputation, and we can well believe this from the business like way in which one and all go about their work. The boxing scene is particularly exciting, so is the glimpse of a football match, while the wrestlers engaged to display their art go about the business as though wrestling for a championship. The other sports illustrated include steeplechasing, cycle racing, gymnastics, fancy diving, ski-jumping, tennis, diabolo, and flying, an aeroplane being seen attempting a flight. The quality is good.

In Ski-Sports in Christiana, this company have secured some further good portraits of Queen Maud and King Haakon. That of the former is particularly good, a close view having been obtained. The views of the exciting national sport should be as popular as others which have been given in films of various make.

Kamm.

Messrs. L. Kamm & Co. are this week entering the list of film suppliers for the first time. They have, we understand, contemplated this extension for some months passt, but delayed doing so till fully prepared to supply goods of the highest possible quality. Their supply originates in Germany, and judging from the only subject we have yet seen projected, we should say that they are fortunate in obtaining the exclusive sale of the International Kinematograph Co's productions. The subject issued this week, True Love, is of a sensational character. The scene opens with an industrious young woman busily occupied with a sewing machine, at home with her mother. Whilst thus occupied, her lover calls, and during the temporary absence of the girl's mother, the young people make the most of their time alone. The mother on her return appears to be highly pleased with the match, and the young gent leaves the house after making vows of allegiance to the girl. We next see the young man at his place of business. The manager of the establishment, after giving various instructions to his clerks, leaves the office. The absence of the manager is taken advantage of by one of the lady typists, who commences to flirt with the clerks. Her attentions are particularly directed to the young man who has sworn allegiance to the first girl appearing in the story. Eventually he gives way to the flirt's solicitations and they arrange to meet at a ball. Here the two are seen flirting in a secluded corner of the ball room, and just as the girl is kissing the faithless young man, other people come on the scene and bear witness to this love making. At this point the faithless young man calls to mind his real sweetheart, and endures some agony of mind when he thinks of his broken promises.

He is now seen as he calls at the house of his first love. The young lady gladly welcomes him, but he proceeds to tell her that he has broken his promise and that he has fixed up another engagement. The news almost breaks the heart of the girl and her mother condoles with her in her grief. We now see the girl flirt at a garden party, where she makes love to a fresh man and retires with him to a secluded nook in the garden where they find a seat and proceed with their love making. The unfaithful young man now makes his appearance and discovers that the girl whom he courted at the ball-room is now paying her attentions to another. This enrages him and a duel is arranged between the two men, at which the hero receives a wound in the knee. He survives the shock and is next seen hobbling along a path towards a garden seat, where he rests himself. As he is sitting here his rival and the girl flirt passes by; they both recognise him but pass on. Presently the girl and her mother pass the same way. The girl instantly recognises her unfaithful friend, and noticing that he is injured proceeds to caress him, at the same time forgiving him for his unfaithfulness. Thus she proves herself to be, as the title of the subject, his True Love. The technical quality of this film throughout is excellent. Apart from the very picturesque surroundings in which the plot is laid, the lighting gives to the figures a rotundity that is really remarkable and there is a total absence of artificial effects either in the actions of the people taking part or the staging of the indoor scenes.

Hepworth.

The interesting trade of pipe making is illustrated in one of this firm's subjects—one of a number of good industrials issued by them. A birdseye view of the factory shows the large amount of work done, both by hand and machine. The shaping of the outside of the pipe is clearly seen, the superfluous wood being cut away by a circular saw. The inside of the bowl is then cleared out by a drill, which rapidly cuts out the wood. The necessary hole in the stem is also pierced. A little re-adjustment to the machine and it then rounds off the pipes as they are placed on it. The mouth piece of the pipe is fitted on, and another machine cuts up leather in strips to form cases. The finale of the film shows a smoker enjoying a pull at the finished article.

The same firm issue a Rossi comic film entitled An Electric Touch. Entering a restaurant, a fussy gentleman, with an umbrella stuck under his arm, in turning to shake hands with a friend, knocks off the hat of a gentleman seated at a table. The indignant man jumps up and demands an apology, and failing to get a satisfactory reply, demands a meeting. An exchange of cards is made, and the man with the umbrella leaves the place for home. Taking the card from his pocket he reads with surprise that his challenger is a master of fencing, but with a happy thought he dashes off to find a seller of small batteries. Finding a man in the street selling what he requires, and testing it thoroughly, he retires home. Calling his valet, the man has the battery placed up his shirt and the leads down his right sleeve, so that he can at any moment switch on a good current. At the meeting place the seconds mark out the distance, and place the opponents opposite one another. The moment their swords touch the artful fencer switches on the current, which immediately sends the other man rolling head over heels in pain. Again and again the fencing master endeavours to fence his adversary, but only to be thrown violently to the ground each time. Finding he can make no advance against his man, he gives way and offers an apology, which his opponent accepts, but giving him one final good stir up as he shakes hands before parting.

Cricks & Martin.

She Would be Wed, or Leap Year Proposals, illustrates the frantic efforts made by a lady of uncertain age to get herself "off." Taking advantage of the fact that it is leap year, she tackles in turn a postman, a muffin man, a cripple, and a dude without success, but at last a blind beggar consents to share her hearth and home, and those who have previously escaped from her attentions attend the wedding in force and conclude the film with a shower of confetti.

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